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"Dantès n'aurait rien rencontré qu'il ne fût certes pas devenu plus pâle. An inelegant and ungrammatical sentence. 'Had Dantès found nothing, he could not have turned more pale,' a rendering which treats the first clause as protasis of a conditional sentence with *si* suppressed. In such a clause *aurait* is highly irregular, and it is difficult to explain *que*."

Here the editor is evidently mistaken. Waiving the question of elegance, with which an English editor of a French text need but seldom concern himself, this sentence is grammatically correct. The protasis in French is usually introduced by *si* with the imperfect or pluperfect Indicative, the latter being often replaced by the pluperfect subjunctive. It may be also introduced by *quand*, with the conditional in both protasis and apodosis, a choice being again left between the forms of the conditional past and that of the pluperfect subjunctive. A third mode of expression is found in the idiomatic use of *que* to connect the protasis and apodosis; in this case the use of tenses is the same as with *quand*, but the *protasis* must always stand first. This last case applies to Dumas' sentence. This idiomatic *que* may be left out altogether. There is yet another way of introducing a protasis in French; the imperfect or pluperfect subjunctive may be used with inversion of verb and pronoun-subject.—The alternative suggested by the editor 'Dantès could have found nothing at which he would have turned more pale' is impossible to reconcile with the French.—Ch. iv, l. 66. 'Ce fut à Jacopo à croire qu'il faisait un rêve. It was enough to make Jacopo think he was dreaming.' Translate: Now it was Jacopo's turn to think he was dreaming; cf. Ch. iii, ll. 474-15.

The Episodes from 'Le Capitaine Pamphile' show in a very eminent degree Dumas' verve and imagination. Nowhere else does the great novelist appear to greater advantage as a light story teller than in 'Capitaine Pamphile,' whose brisk and animated narration and perfect fluency of style are very hard to match. Such episodes cannot fail to interest boys. In the Introduction the editor complains that English readers seldom sound the last letter of Dumas' name, in this they agree

with French readers. Ch. xiii, l. 97, 'à qui la respiration semblait manquer, which seemed to be almost alive.' Translate: which seemed to be in need of air to breathe.

In Villemain's 'Souvenirs des Cent Jours' we have an interesting account of those eventful days. We are brought into the closest contact with the men who acted a leading part in that short but poignant drama, and witness the development of those political and social changes which gave to the battle of Waterloo its real significance and made recovery on the part of Napoleon impossible. The writer's mind is altogether free from marked prejudice. The notes are historical and supply in many cases some very desirable information.

Professor Boïelle is well known as an editor and admirer of Victor Hugo. He has already given us 'Les Misérables,' 'Notre Dame de Paris,' 'Les Travailleurs de la Mer,' 'Bug-Jargal,' and now he closes the series with a very creditable edition of 'Quatrevingt-Treize.' The notes, both historical and grammatical, are very good in every way; the few added by the American editor are equally welcome. Ch. I, note 3, read: Prussians instead of Russians.

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MODERN LANGUAGE TEACHING.

The Study and Teaching of Modern Languages. By RICHARD HOCHDÖRFER, Ph D. 12mo, 15 pp. Springfield, O.

Cours de Langue Française. Les Premiers Pas. Par L. CHARLES ROUX, M. A. Boston: Carl Schoenhof, 1892. 12mo, 120 pp.

THE little essay of Dr. Hochdörfer gives a résumé of what modern language teachers have for some time perceived to be the proper view of the question. The writer condemns superficiality, favors a judicious eclecticism, and, without neglecting grammar study, advises the study of reading matter. He repeats

what has been so often said, but may as well be stated here again:

"The aim of the study of modern languages to which all methods must subserve is the culture derived from their literature. The assimilation of the best thoughts of other nations necessarily broadens our conception of things, gives us a deeper insight into life and a better understanding of the aspirations of our age."

In my opinion, to this should be added the advantage derived from the training of the ear and of the vocal organs. The author is not unmindful of the necessity of teaching a good pronunciation and refers, on page 9, to the value and importance of a proper study of phonetics.

The author of 'Cours de Langue Française' says in the "Préface":

"Ce petit livre, commencé il y a bien des années, a pour but de faciliter, tant à nos compatriotes qu'aux étrangers, l'étude de notre langue, au moyen d'une méthode que nous avons essayé de rendre graduelle, attrayante et naturelle."

This object he has tried to attain by a series of rules and exercises, commencing with the noun and article, and continuing with the verb, adjective, etc. The first lesson is characteristic. After stating that "L'article masculin singulier est *le* (Ex., *Le bac*)" the author gives a list of thirty-one words, among which we note the following nouns: Ager, Bozar, Bissac, Cal, Cap, Chacal, Char, Frac, Gaz, Hamac, Joab, Lac, Marc, Panama, Pascal, Sac, Sara, Tact, Var.

This vocabulary is followed by five different exercises:

1. Pronouncing and spelling of each word, adding *le* to the common nouns, writing all the words on the black board.
2. Replying to a number of questions, for example, *Qui charma Marc?* *Qui visita Panama?* *Qui vola le bissac?* *Pascal a le char de qui?*
3. Completing of phrases; for example, *Joab visita le . . . de . . .* *Agar a le . . . de . . .*
4. Reading a number of sentences.
5. Parsing of all words that occur in the text.

For a first step all of this would seem something of a stride.

I fear that some pupils will find it impossible to tell us who stole the wallet; whose ham-mock Joab has; whose chariot Pascal has;—even if they could tell us the name of the person who fell a victim to Mary's charms, or who visited Panama. In the phrases to be completed the difficulty seems to me equally great. Hager charmed—Well, whom did she charm? Abraham, of course, but the pupil will inquire, what is the equivalent for Abraham in French? This quandary overcome, there remain, however, other difficulties not so easily disposed of: *Qui a le . . . ?* What? Perhaps, "*le chacal*," or "*le lac*," or "*le bissac*"? *Mark chassa sur le . .* Possibly, "*lac*," but why not "*cap*"? The choice is embarrassing. *Joab visita le . . de . .* Here the difficulties become almost insurmountable, unless we accept "*le Bazar de Sara*."

After noting these characteristics of the work, it may be seriously asked: What is the advantage of publishing a new book that furnishes so little improvement on works already in use? There is, of course, no telling what a lively, energetic teacher might do with a book like this, provided there be ample time given; almost any material is good enough for a teacher who is perfectly master of his subject. What is needed most, however, is a book that enables a teacher to economize time, and, for that purpose, a really serviceable text-book must be well graded, and rigidly proceed from the simple and easy to the complex and difficult, without taking anything for granted. It is evident that the author of the 'First step' takes a great deal for granted.

This method is, nevertheless, not without commendable qualities. To employ the pupil as much as possible with the construction of sentences tends to make the study interesting and disciplinary. But this practice presupposes a preliminary knowledge of French, and the book is, therefore, better adapted for "*les compatriotes*" of the author than for "*les étrangers*."

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